DOCUMENT RESUME

ED 281 012 CE 046 861

TITLE	Creative and Arts Activities in Further Education. A Discussion Paper.
INSTITUTION	Further Education Unit, London (England).
REPORT NO	ISBN-0-948621-63-X
PUB DATE	87
NOTE	27p.; Not available in paper copy due to colored paper and ink.
AVAILABLE FROM	Publications Despatch Centre, Department of Education and Science, Honeypot Lane, Canons Park, Stanmore, Middlesex HA7 1AZ.
PUB TYPE	Viewpoints (120)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Art; *Art Education; Creative Activities; *Creative Development; *Creativity; *Curriculum Development; Developed Nations; *Faculty Development; Foreign Countries; Postsecondary Education; Vocational Education
IDENTIFIERS	*United Kingdom

ABSTRACT

This paper argues that there is a pressing need to discover, develop, and validate a variety of creative skills and aptitudes among students that are too often undervalued in education and training. The immediate concern is with non-advanced further education in the 16-19 age range. Section One describes the changing context of further education. Section Two discusses the importance of creative activities in relation to the changing roles of further education. It considers some of the characteristics of creative activities and the opportunities to promote them across the curriculum. Section Three addresses the arts as a major curriculum area where there has been much successful experience in developing the creativity of young people--an area that has been undervalued in the highly instrumental approaches that characterize much of the further education sector. Section Four considers the implications of the arguments for the further education curriculum and focuses on issues of validation, assessment, and staff development. A bibliography is appended, as well as a list of aims and objectives of a creative development course. (YLB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED281012

Creative and Arts Activities in Further Education

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

J Mansell

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

A Discussion Paper

ED 246861

Creative
and
Arts Activities
in
Further Education

Foreword

Few people would disagree that in further education the concept of a 'balanced' curriculum is more an acceptable idea than an established fact. The reasons for this are usually put down to lack of time, and whilst in full-time courses successful attempts to produce a balanced curriculum are sometimes evident, mainly due to the existence of a 'core' curriculum, in part-time programmes the pressures are such as to exclude anything but that which is immediately relevant.

This document was produced by a working group whose membership is described in *Appendix 1*, and endorsed by the FEU Board of Management. It suggests that in neglecting the development of the creative potential in further education, we may be selling our clientele short; for example, by hampering the transfer of skills between work and non-work. The summary of issues that commences this document claims that a creative curriculum is one which rewards originality, emphasises problem solving, challenges students, encourages collaboration between teachers and learners, and promotes different methods of thinking. The remaining sections of the document elaborate these themes.

Certainly, the above characteristics of a creative curriculum comprise a formidable check-list, against which many of our vocational (and non-vocational) curricula would appear to be lacking. The document places creativity in a context of the changing role of FE. And whilst it uses arts activities to illustrate how opportunities for creative development can more obviously be provided, it makes the point that other areas of the curriculum are also capable of 'liberating creative abilities'.

The role of the teacher in the creative curriculum is that of a facilitator, mediator and assessor. This role, the document maintains, requires teachers to take risks and tolerate uncertainty; cope with students of different abilities and speeds; encourage interaction and decision making; and negotiate methods and criteria of assessment. These approaches are not unique to the delivery of a creative curriculum, but to the extent that they enhance motivation and learner autonomy, they are necessary factors in any good curriculum.

The document thus makes the point that checking the curriculum against criteria such as those outlined above is at least as much about the processes of delivery as it is about content. Issues of staff development as well as curriculum design are therefore involved.

The new National Council for Vocational Qualifications is, quite rightly, concerned to emphasise competence and its achievement. Much the same is being attempted by other accrediting bodies, in schools as well as in FHE. The FEU has indicated elsewhere* that *'qualifications based on impoverished definitions of competence, requiring only restricted learning experiences to achieve and simple tests to assess, may give a spurious solution... but in the longer term no real enhancement of quality may occur'*. The primary aim of this document is to promote the concept of a creative curriculum. The FEU would maintain that in discussing this document and its implications for a core approach to at least the foundation levels of FHE, we are less likely to establish impoverished definitions of competence.

Jack Mansell
Chief Officer
Further Education Unit

**Response to the RVQ Interim Report* FEU October 1985

Contents

	FOREWORD	
	SUMMARY OF KEY ISSUES	1
	INTRODUCTION	2
SECTION ONE	A CHANGING CONTEXT	3
SECTION TWO	CREATIVE ACTIVITIES AND FURTHER EDUCATION	5
SECTION THREE	THE ARTS IN FURTHER EDUCATION	8
SECTION FOUR	IMPLICATIONS FOR FURTHER EDUCATION	15
	REFERENCES	17
	APPENDICES	
Appendix 1	*Working Group Membership*	18
Appendix 2	*Bibliography*	18
Appendix 3	*Aims & Objectives from* CPVE Document 'B' – *Core Competences and Module Specifications*	19

ISBN 0 948621 63 X 1987

© Further Education Unit 1987
Reproduction in whole or in part of the contents of this publication is authorised for all non-commercial educational purposes, provided the source is acknowledged. All rights reserved with regard to commercial reproduction of the contents.

[1] *The document takes as its starting point the importance of developing the creative potential of young people both for their own benefit and to respond to society's need for a population with greater flexibility, adaptability and autonomy.*

[2] *Society is undergoing a period of change, in economic, technological and cultural terms, and secure and permanent employment is available for only a proportion of the 16-21 age group.*

[3] *Such changes put extra pressures and make new demands on students, whether young people or adults. An obligation is therefore placed on the education system to develop skills, interests and abilities which transfer between work and non-work activities.*

[4] *An FE curriculum response to this situation will encourage approaches which promote creativity, flexibility and initiative in all subjects.*

[5] *A creative curriculum is one which:*

- *Rewards original and imaginative thinking and practice;*
- *Places an emphasis on a problem-solving approach;*
- *Challenges students through experience of a wide range of creative contexts;*
- *Encourages collaborative teaching/ learning strategies negotiated between teacher and students;*
- *Promotes alternative and non-linear methods of thinking which demands flexibility from the learner.*

[6] *Creative development can be encouraged through all subjects, academic and technical, sciences and arts. However examination constraints on some subjects make a creative approach appear to be difficult to implement. On the other hand, optional status in many cases for arts subjects have allowed greater space for a creative approach in the arts.*

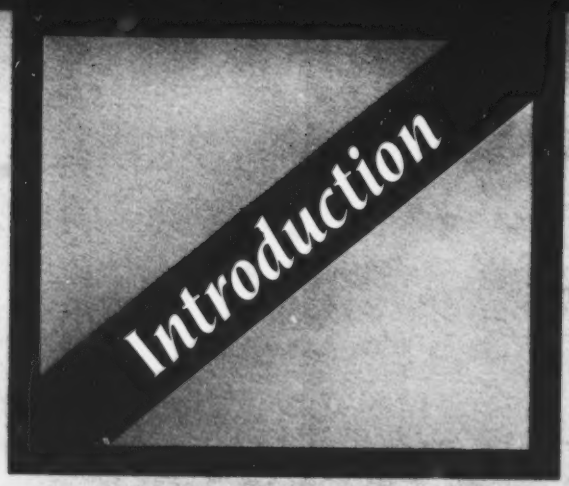
[7] *Arts activities provide good examples of creative activities because they can:*

- *Provide connections between feelings, emotions and expression through the arts;*
- *Provoke discussion and debate;*
- *Encourage problem solving and group-work approaches on aesthetic or design issues, where form is related to content and function;*
- *Promote students' self-confidence;*
- *Stimulate students' capacities for imaginative and original thinking.*

[8] *The FE curriculum, to a greater extent than in schools, neglects the arts as a curriculum resource. A greater awareness of the roles arts activities can play in core curricula and in specific vocational studies could lead to a more creative curriculum.*

[9] *Curriculum change of this kind can only be implemented effectively if the institutional context is supportive of creative initiatives. This requires flexibility in matters such as timetabling and use of resources, new approaches to accreditation and assessment, and staff development.*

[10] *Staff development may be the key to change in moving away from formal and teacher-led activities to activities which encourage self-directed learning, involvement by staff and students in unfamiliar methods of work, feedback, problem solving and recording progress.*



This paper argues that there is a pressing need to discover, develop and validate a variety of creative skills and aptitudes among students that are too often undervalued in education and training. The Creative Development section of the CPVE proposals offers students, perhaps for the first time, an entitlement to develop their creative capacities, within a vocational preparation framework. However, it also reveals the need for careful definition and guidance in these areas of work. Although our arguments can and should be applied across the whole sector, our immediate concern is with non-advanced further education in the 16-19 age range.

We argue for different approaches to learning, and therefore teaching, in all disciplines. We also see particular importance in improved provision for the creative arts, both as vocational courses in their own right and as part of the general education of all students. The paper does not describe a curriculum in creative and arts activities, nor does it discuss in detail what this should include. Less ambitious, the aim is to stimulate discussion about the essential components of such provision and to offer initial guidance on what might be involved.

The paper begins by describing, in *SECTION ONE*, the changing context of further education in which our arguments are set. In *SECTION TWO*, we discuss the importance of creative activities in relation to the changing roles of further education. We consider some of the characteristics of creative activities and the opportunities to promote them across the curriculum. In *SECTION THREE*, we turn to the arts as a major curriculum area where there has been much successful experience in developing the creativity of young people. It is an area which has been undervalued in the highly instrumental approaches which characterise much of the FE sector. *SECTION FOUR* considers the implications of our arguments for the further education curriculum, and focuses on issues of validation, assessment, and staff development.

We are conscious of the danger of appearing to associate creative activities only with arts activities. We indicate clearly, in *SECTION TWO*, that all disciplines offer opportunities for creative development, and that creative activities are valuable for effective teaching and learning throughout the curriculum. Equally important is the need to combat the neglect of the arts, and the working methods of the arts, which unlike those of science and engineering, are often unfamiliar in FE circles. Following the publication of the Gulbenkian Report, *The Arts In Schools* (1982), the argument for arts activities in schools is well established. This is reflected in references in recent DES documents,[1] to the essential role of the arts as part of the core entitlement for all children. In FE colleges, with some shining exceptions, the debate has hardly begun.

SECTION ONE

A Changing Context

Introduction

1. The traditional concern of further education has been with vocational training for commerce and industry. Students join courses to gain vocational qualifications for occupations which in many cases they have already identified. Courses are laid down by the examining and validating bodies and the roles of staff are clearly defined in terms of established syllabuses. For many, both inside and outside further education, this is still seen as the predominant role of the sector. In recent years colleges have needed to reassess their role in relation to vocational education and training, and the nature and purposes of the courses they provide. This process has been complemented, at national level, by the Government's Review of Vocational Qualifications. Whatever the shape of any new system, colleges now face a pressing need for changes in the teaching and learning of existing vocational education and training courses, and for other courses, with different aims, for a different generation of students.

Pressures for change

2. There are four main pressures for change. First, the structural changes in national and international economies have resulted in the decline of many established trades and occupations, not only in Britain but throughout the West. Second, the rapid rate of technological change is creating new industries and work opportunities even as it contributes to the erosion of traditional jobs. Third, the numbers of young people leaving school to enter an already overcrowded labour market are intensifying the problems of unemployment. These factors have combined to generate unprecedented levels of youth unemployment. Fourth, the cultural context in which many colleges operate has changed dramatically during the past thirty years. There are now many cultural groups in all parts of Britain whose general needs for educational opportunity are sometimes different from, but no less urgent than, those of other FE students.

SPOT THE TEACHER *17-year-olds in a music class learning to use hi-tech equipment*

Work, non-work and leisure

3. The long-held assumption that good academic or trade qualifications would lead automatically to secure, lifelong employment is no longer tenable. Many young people will need to change, not just jobs, but occupations several times during their working lives. Moreover, it is now generally accepted that, in future, all of those in work will need to adapt to new forms of employment; that those out of work will need to generate and respond to new employment opportunities; and that most of us will need to adapt to a changing balance between work and non-work.[2]

4. One result of the changing patterns of work is that larger numbers of people are likely to spend less time at work and will therefore have more time for 'leisure'. At the same time, there are currently very large numbers of people enduring long periods of enforced unemployment who may well have very different needs. There is a significant difference between having less work to do and being unemployed. Those with less work may turn to colleges with one set of demands, the unemployed with another. As work patterns alter, leisure may become less useful as a descriptive term for non-work activities.

5. Creative and arts activities have important contributions to make in colleges' responses to each of these pressures for change. For the unemployed, and in the case of many young people, the pre-employed, the need is for programmes which help them to identify latent talents and aptitudes for existing work opportunities and to help them create new opportunities for themselves. Ways in which colleges are currently responding include provision for continuing education and vocational preparation.

Continuing education

6. Colleges have begun to promote wider access to their resources to meet the growing demand for continuing education. In addition to vocational education and training, colleges have always provided for students wanting a first or second chance at GCE and CSE examinations. Increasingly, there are other needs and interests to be met among individuals and groups who want to use colleges as less formal educational resources. Developing colleges in this way means encouraging students to identify their own course requirements and working with them to tailor the specific curricula they need. It also means far closer liaison and involvement with local communities.

Vocational preparation

7. Courses of varying lengths are being developed, for the young unemployed especially, which are not narrowly vocational. They aim to supplement students' general education, for its own sake, and to help them identify areas of potential vocational interest. These general concerns for the 16-19 age group are clearly reflected in the aims of CPVE:

> To assist the transition from school to adulthood by further equipping young people with the basic skills, experiences, attitudes, knowledge and personal and social competences required for success in adult life including work;
>
> To provide personally/individually relevant educational experience which encourages learning and achievement;
>
> To provide young people with recognition for their attainments by acquiring a qualification embodying national standards;
>
> To provide an accepted basis for progression to continued education, training and/or work.[3]

In general, vocational preparation programmes are aimed not so much at preparing students for specific jobs as at enabling them to become 'more resilient to uncertainty'[4] by developing skills and capacities which can be transferred to a variety of different contexts. It is in the general context of cultural and economic change that developing creative abilities in young people assumes a special importance.

8. The development of vocational preparation courses is part of a general reorientation of further education to face the changing world in which young people now have to make their way. We have argued that this reorientation must make provision for all age groups and for a much wider variety of cultural interests than at present. In the next section we argue, against this background, that colleges must make determined efforts to develop the creative capacities of all students, and staff, to deal with these changing circumstances.

SECTION TWO

Creative Activities and Further Education

Introduction

9. There have been several attempts to describe the curriculum approaches needed to meet the demands of vocational preparation,[5] as well as the already existing design frameworks of CPVE and YTS. All are intended for students across the ability range and have in common three basic course components, although the balance between them may vary:

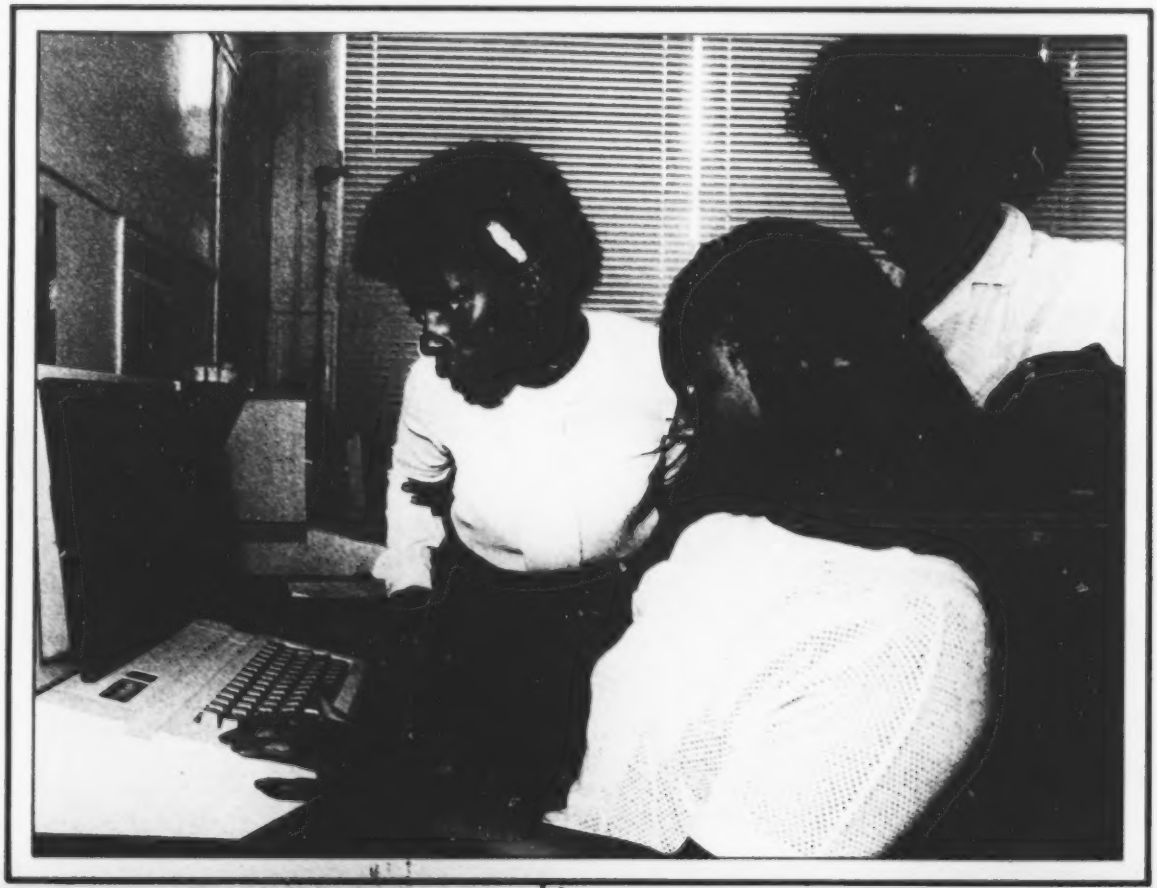
- A common core of education and experience
- Additional studies – from recreational to academic
- Vocational studies and work experience

A common theme is the need to devise courses and teaching strategies which promote adaptability and the transferability of skills among students.

Adapting and transferring

10. Specific vocational training and/or academic qualifications alone are no longer enough to equip young people for the rapidly changing adult world in which they must make their way. More than ever, they must be able to respond to a range of possible job opportunities. Course designs are therefore being based on 'generic' skills – those that are 'used in, and are fundamental to, the performance of many tasks carried out in a wide range of occupations'. Thus, 'the study of engineering may be used to develop the same kinds of number skills, or capacities for group work, as the study of child care'. The intention is that students should be able to transfer skills learnt in one vocational context to another. Consequently, it is a suggested requirement of CPVE Vocational Studies that there should be opportunities in both the orientation and exploration phases, for young people to re-apply their skills and knowledge of these occupational skills and processes to a variety of other contexts. It is hoped that young people will thereby be able to apply their skills to a variety of vocational and personal pursuits.[6] These capabilities cannot be wished into being: they must be actively promoted. Their development may be encouraged through approaches to teaching and learning which recognise the central role of creative thinking and action.

PROBLEM SOLVING *Working on a design problem in a youth training workshop*



PROBLEM SOLVED! *Assignment completed on a City and Guilds construction course*

Creative thinking

11. Creative thinking is the process of finding original solutions to problems. The problems may be practical or abstract, new or old, in mathematics, music, technology, drama, design – or in any other area of human enquiry. Creative abilities can and should be encouraged in all areas of education and training. The following characteristics of creative thinking have particular relevance for the ways in which colleges should organise learning and teaching.

Problem solving

12. Creative thinking does not occur in a vacuum. It often results from sustained attempts to find solutions to problems. In order to develop creative abilities, students should therefore be given tasks and problems which require them to exercise their powers of imagination and originality. Creative thinking will not be encouraged by teachers who see their task as passing on pre-packaged information or providing ready-made answers to questions which students are not encouraged to explore for themselves.

Context and materials

13. Creativity is not a general capacity which some students have and others do not. An individual's creative abilities are stimulated by a particular problem, idea or set of circumstances or materials. To this extent creative work is a matter of context. Musicians may have no particular talents in painting; mathematicians may not be moved by the issues of technology. The discovery of a medium or a set of questions or ideas may release a previously 'uncreative' person's creative abilities for the first time. Part of the task of teaching is to establish the ground of individual creativity by giving students opportunities for development through a wide range of disciplines and media.

Knowledge and discipline

14. The most accomplished creative work comes about through expertise in the discipline(s) in question. Creative abilities are not inhibited by having to learn skills and techniques. On the contrary, appropriately taught, they can be the principal method of liberating creative abilities. Engineers as much as potters, dancers and scientists produce their most original and satisfying work when they have the expertise in their disciplines to exercise freedom.

Analogy and association

15. Creative thinking is often characterised by applying ideas or principles from one area of experience to problems in another: through recognising analogies between apparently different types of problem. This approach supports the value of going beyond single-subject teaching as a basis for course planning to look for new associations of disciplines and fields of study. It also underlines the need for teachers to emphasise wherever possible the ways in which ideas and skills in one context may be related to, or have implications for, those in others. This is particularly important in those curricular areas such as environmental studies or design education which should be regarded not as discrete subject areas, but as dimensions of the whole curriculum, requiring contributions from a number of disciplines.

12

The creative curriculum

16. The creative curriculum is one in which:

- There are opportunities for students to develop their creative abilities by pursuing their individual skills and interests in an environment which values experimentation;
- A premium is placed on self-directed learning, in which the teacher and the learning environment are seen as a resource;
- Learning activities are negotiated and renegotiated and new and original ideas are welcomed, subject to disciplined evaluation and rigorous criticism;
- There is recognition of the value of groupwork, where the strengths of different members of a team, as well as the talents of the individual, are drawn on;
- There is an emphasis on problem-solving approaches, in which the processes of learning by doing, working and reworking, drafting and redrafting are valued as much as the finished product;
- A creative curriculum is not only concerned with transmission of accumulated knowledge, but also with generation – with enabling students to take the initiative for their own self-development and to acquire the skills, understanding and flexibility to handle new situations with confidence.

Role of the teacher

17. In the creative curriculum the teacher is a facilitator, mediator and assessor. The balance of power between teacher and students shifts as their relative roles, the content of the curriculum, and the means of assessment become matters of negotiation. The teacher is not expected merely to stand in front of the class as the fount of all knowledge and the purveyor of skills. A new set of teaching approaches is called for. These include:

- A willingness to take risks and to tolerate uncertainty in the classroom;
- Encouraging student interaction and decision making;
- Coping with students of different abilities working at different speeds;
- Negotiating methods and criteria for assessing progress.

These approaches are not unique to the delivery of a creative curriculum. To the extent that they enhance motivation and increase the learners' autonomy, they are necessary factors in any good curriculum.

Constraints

18. In recent years there have been moves in colleges away from traditional teaching methods. There is a growing emphasis on practical work and on encouraging students to develop their own ideas and solutions to problems. For three common reasons much current teaching does not encourage creative work. First, many teachers come into further education because of specialist knowledge and experience in a particular trade or profession. Often they have not had the opportunity in their own training to acquire the techniques which are needed to encourage creative work. Second, their often intense specialisms can be a barrier to contact with ideas and methods in other disciplines. Third, time is always at a premium in further education, especially in courses of vocational education and training, whether full-time or day-release. Students and staff alike may think that time does not allow for deviation from the straightforward transmission of information and skills. In *SECTION FOUR* we will look at ways in which some colleges are overcoming these constraints and suggest some methods by which further progress can be made.

Introduction

19. Creative ability can be developed in all areas of the FE curriculum. In this section we look at the particular importance of the arts. In the arts we include dance, music, visual arts, literature, drama, film, and television. It would be hard to find anyone without some interest or involvement in one or more of these, either as a participant, producer or consumer. In the specific context of FE we see the arts providing fundamental educational processes, vocational specialisms and a necessary complement to learning and teaching through other disciplines. Conventional curricula, whether academic or vocational, are not always designed to develop the full range of students' individual abilities. The arts represent fundamental forms of perception and intelligence – musical, visual, spatial – which together with other forms of education help to address a wider variety of individual potential. The development of such wider potential in turn enhances young people's performance in a range of life-roles, including work.

The importance of the arts

20. Some students become involved in studying the arts through courses leading to academic examinations. Others become attracted for vocational reasons and pursue career qualifications. But it is as personally enriching experiences, valuable in their own right, that the arts are important to the majority of students. The arts afford us means of representing, investigating and making sense of certain aspects of our experience. Although it would be incorrect, in strict terms, to describe the arts as languages or systems, they do operate as conveyors of meaning, as signs. The meaning of a work of art is its form. The artist relies on and uses underlying principles of design, or aesthetic structures – harmonies, discords, contrast and counterpoint and so on – to shape the form and so the meaning of a work of art. The human mind depends upon such structuring principles in all realms of enquiry – in science, mathematics, philosophy and engineering as much as dance, music and drama. What sorts of meaning are we concerned with in the arts?

KNOWING AND FEELING

21. Responding to our feelings and the feelings of other people, understanding and influencing feeling, are vital human concerns which affect our prospects for happiness and our energy for positive or negative action in the world. Making sense of feeling is, in large measure, what the arts make possible. It is no accident that in common speech we use the word 'feeling' of both sensation and emotion. The two areas of experience are closely connected. It is this connection which makes the arts a means for recollecting, ordering and representing feeling. They do so by presenting us with patterns – in sound, light, space, words, according to the art form – that we interpret intuitively as analogous to the way we feel.

MORAL DEVELOPMENT

22. To the extent that the arts are concerned with feelings, they are concerned with values. Our feelings about events are involuntary evaluations of them. Our grief at a death, our elation at a birth are expressions of our relationships with these events and the values we apply to them. This is true across the whole range of our everyday experience, from personal events to general political developments. Our feelings on events are shaped by our perceptions of them, within the values we hold. To engage students in the arts is always to involve them in questions of value. The arts, therefore, provide practical ways to meet the demands of moral education: not of inculcating this or that set of values but enquiring into and debating personal and group attitudes.

CRITICAL JUDGEMENT

23. Because works of art are about ideas and values, they inevitably arouse debate and discussion. Even young children become connoisseurs of arts forms that strongly attract them, and most people are prepared to try and defend their own judgements and challenge the conflicting appraisals of other people. Becoming well-informed about the factors that define art and learning the conventions of critical appraisal become part of personal involvement in any field of the arts.

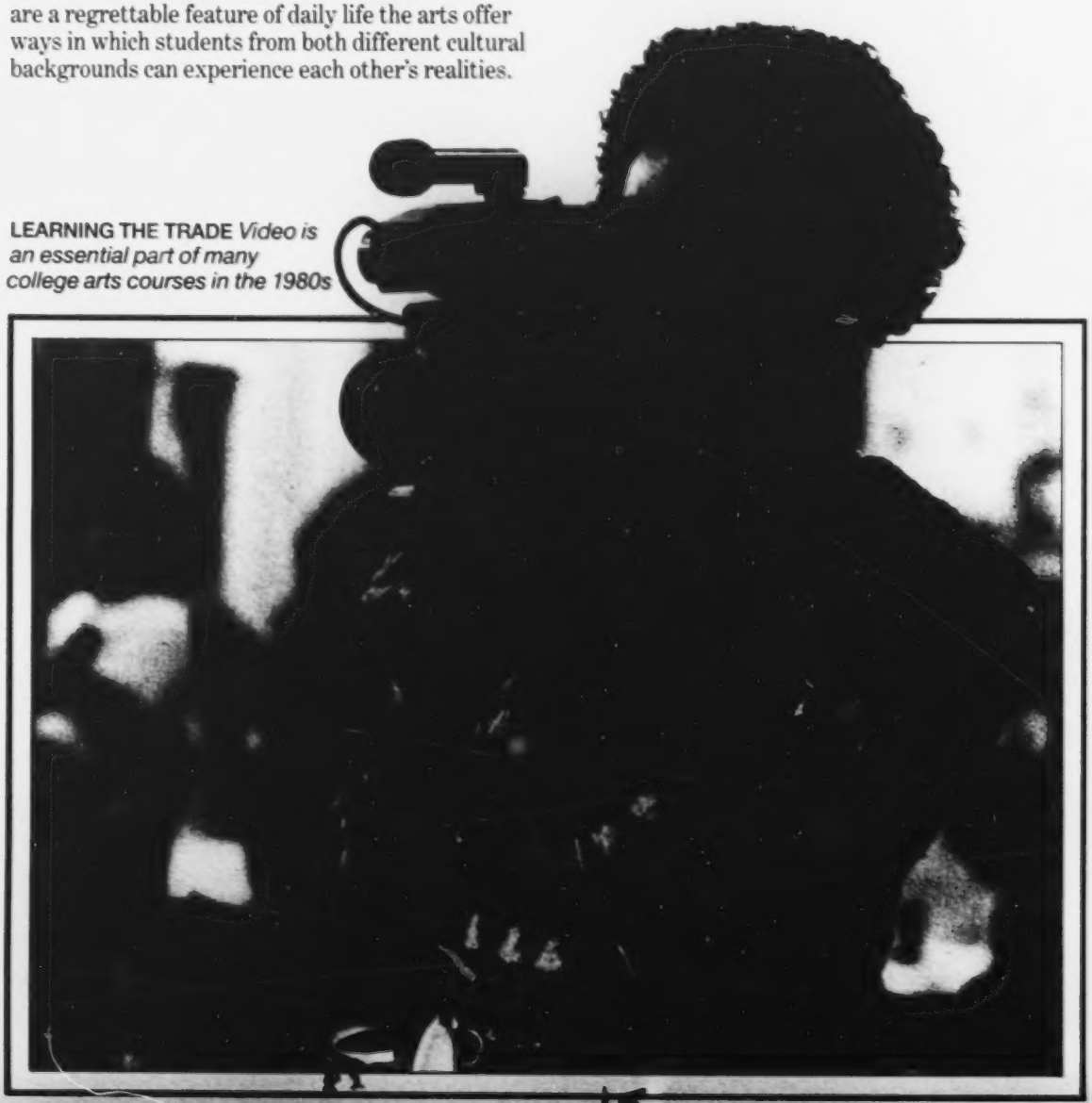
AESTHETIC DEVELOPMENT

24. Aesthetic experience is rooted in our natural fascination for shapes and patterns, for form in all its manifestations. The sources of aesthetic pleasure have been described as the sense of 'discovering what belongs to what', of making things come together. This experience of pleasure in form is not unique to the artist. It is common to scientists, philosophers, mathematicians, engineers, designers, to everyone in our attempts to make sense of the world around us. Aesthetic experience is therefore a necessary part of the arts, but it is not unique to them.

CULTURAL EDUCATION

25. Young people developing their creative abilities through the arts need opportunities to become conversant with the traditions and conventions that characterise particular artistic practices. Each art form has its own traditions, its own rules, practices and disciplines and makes use of specific systems of conventions. Without some understanding of the historical and social contexts of a particular art form, it would be impossible to make sense of it or in it. Education in the arts must provide this essential contextual knowledge and practical know-how.

26. In *SECTION ONE* we emphasised the importance of colleges responding to the needs of the different cultural interests and communities. Cultural groups find their most characteristic expression in the arts – in dance, music, literature, visual arts and the many combinations of these. Providing for development and training in the arts of different cultures is one of the most direct ways in which colleges can begin to meet the growing demands of multicultural education. At a time when racial and class discrimination and reactions to it are a regrettable feature of daily life the arts offer ways in which students from both different cultural backgrounds can experience each other's realities. These realities have to do not only with traditional cultural and religious forms, but with the experience of discrimination, of, for example, 'being black in Britain', which rarely surfaces in the traditional curricula of schools or colleges.



LEARNING THE TRADE *Video is an essential part of many college arts courses in the 1980s*

CHECKING FOR QUALITY *YTS students examining the rushes from a filming skills course*

COMMUNICATION

27. All the arts provide structures of communication – through words, visual images, movement and sound. The visual arts, for example, are essentially concerned with non-verbal, non-numerical modes of communication. The increased use of signs and symbols in information technology and in the media require increasingly sophisticated skills both in making and using such signs. The importance of formal structures such as sequence, serial and narrative systems should be recognised at the most basic levels of study. Design concepts which refer to the relationships between form and function are also fundamental to readability, legibility and appropriateness.

PERSONAL AND SOCIAL DEVELOPMENT

28. The arts have important functions in the exploration of social attitudes, values and cultural differences. They also provide ways of exploring social roles, personal relationships and issues of power and control. For instance, writing can provide the means of reflection on our own experience and provide opportunities for comparison with that of others. Role play is used both in drama and other contexts as a vehicle for the exploration of issues concerning industrial relations, political initiatives and social problems. The visual arts offer many opportunities for sharing and social interaction, where skills and techniques learnt in the studio can be used for participation in community concerns such as printing, photography and environmental design.

29. The value of group work has long been recognised in many primary schools and in some secondary schools. Group assignment approaches are used in many FE colleges, and are recommended within the CPVE and other vocational preparation courses in particular. In industry, especially in Japan and Germany, and increasingly in Britain, the value and efficiency of group work have also been recognised in the establishment of quality circles, problem-solving groups and team management techniques. Drama and dance especially, and most arts activities, require collaborative work in groups. The process of creative work involves discussion, argument, negotiation, designing and testing solutions, reviewing and reworking results. Individuals influence the course of the group's work through contributing and modifying ideas, and may have their own ideas and attitudes influenced and changed on the way. These processes of group negotiation have considerable importance in terms of the functions of arts education as we have described them. They can also have value beyond the arts in encouraging a creative attitude in students, and in developing their general powers of collaborative enquiry and problem solving.

FINISHED PRODUCT *Unemployed adult trainees designed and produced this health education mural in a local hospital*

SELF-CONFIDENCE

30. Employers and educators alike emphasise the need to find ways of increasing the sense of self-confidence and initiative among students and young people. The exclusively academic criteria which still prevail in many schools and in much of higher education mean that only a minority of young people are considered successful in terms of higher status examination results. For the majority, the more common experience is of failure. We contend that these criteria of success and relative failure are based on a misconception of the range and variety of human ability. We simply do not know what some young people are capable of achieving, because the restrictions of the education system give them no chance to show it. Work in the arts opens up new areas of potential achievement, at the highest standards. For many academic and non-academic students alike it may be in precisely these neglected fields of human ability and intelligence that their real talents and potential lie. Whether or not they go on to follow careers in the arts, the experience of achievement, for all students, is much to be preferred, as a way of raising self-esteem, to the all too common experience of failure.

Arts activities in the core curriculum

31. The potential for learning through the arts, as well as their potential vocational relevance, is insufficiently understood. The most crucial aspects are to do with the role of the arts in the fundamental educational processes which constitute the core curriculum. Emergent concepts of autonomy, active learning, self-directed study, resource-based learning and continuing education, while not exclusive to the arts, are nonetheless characteristic of them. The role of the arts in an integrated pattern of learning such as CPVE should be substantial and would have effects in all areas of the curriculum.[7]

Vocational opportunities

32. There is considerable evidence that the vocational potential of arts specialisms has not been properly investigated. In the visual and applied arts there are examples of recent course development for MSC and BTEC which were based on extensive surveys of local employers interested in recruiting from college-based courses.[8] The variety of employment opportunities discovered supports the argument for a proper concern for the arts within a vocational preparation programme. It also suggests the need for the development of specialised courses or modules which relate closely to locally identified needs.

33. Future patterns of work, in which demands for new skills, methods and styles of work may appear at regular levels, are much akin to those in arts-based industries, which have long been accustomed to responding to local and national changes in fashions for materials and product design. Young people, or indeed older people beginning new careers, could benefit from initial arts-related education and training aimed directly at local employment within one or two years, and an expectation of a return to education at appropriate times for improved qualifications, retraining or short course updating.

34. CPVE has a potential for arts vocational areas which has been little explored. For example, preparation for careers in retail and marketing might be made through courses which combine business studies, accountancy, information technology, marketing, design management, advertising, display and so on. Modules or units of art and design, drama, dance, music, films or video would provide directly relevant studies, applicable to their role in commerce. Updating of skills and retraining could also be accommodated in such a course structure, providing appropriate additional qualifications and certificates.

Relationships between the arts

35. In emphasising the place of the arts in the core and their relationship to other subjects, we do not wish to neglect the relationships between the arts. Each of the disciplines has its own media, structures, conventions and history. Each has a substantial body of knowledge and requires disciplined application. We have presented common arguments for all of the arts. In practice, there is a danger that providing for them all in the same way – as in umbrella faculties – can have disadvantages for individual disciplines and result in failure to provide appropriate resources.

36. There are certain curriculum areas which cannot be confined within single subject boundaries, but which can usefully be regarded as dimensions of the curriculum. Design is one such area. For instance, product design, concerned with the conception and manufacture of objects, demands knowledge of materials and manufacturing processes and may or may not require knowledge of engineering principles. Environmental design requires architectural and planning skills together with an understanding of social issues. Information design requires an understanding of communication techniques and media. Fashion design and textile design each demands a different kind of specialised knowledge, which might include an understanding of fabric, production processes and retailing. All these require perceptual, conceptual, analytical, critical, communicative and production skills which can be developed through arts activities.

Relationships between institutions

37. The concepts of autonomy, self-directed learning and resource-based learning lead naturally to an extension of the learning base from the single institution. If there are other institutions or organisations with similar interests, the advantages of mutual co-operation are obvious. The major concern is to meet the needs of the students and to develop appropriate ways of meeting the needs of the community which the institution serves. In some cases, facilities for specialised activities may be better in another institution and reciprocal arrangements may be possible. This has been so in some of the consortium arrangements developed for CPVE. The availability of a wider range of specialist expertise should also be explored, together with sharing of expressive and technological resources, joint projects, student exchange and staff development programmes.

38. There are further extensions of institutional relationships which provide rich potential development for the arts. Community colleges are examples of institutions which serve extremely wide and diverse local needs within a single structure. Others may be found in relationships between adult education institutes and colleges of FE, between the Youth Service and other more formally constituted institutions.

Links with the professional arts

39. Artists and arts organisations can provide a valuable resource for education, sometimes acting simply as a stimulus for further activity and sometimes as an essential component of the planning, implementation and follow-up of a programme of work. Theatre, dance and mime companies, art galleries, music organisations, writers' workshops, arts centres, writers, poets, musicians, composers, dancers, choreographers, photographers, painters, sculptors, potters, film and video makers, as well as designers, technicians, stage managers, etc. – all represent sources of ideas, insights and expertise from which further education can benefit. Artists often find their own work enriched in turn by contact with young people. In some cases, special appointments have been made of arts/education workers or *animateurs*, usually funded jointly by arts funding bodies, local authorities, trusts and other sponsors, with a brief to increase the involvement and enjoyment of all ages and abilities in the arts in a particular area.

40. In recent years the Arts Council of Great Britain has placed increasing emphasis on collaboration between the professional arts and education at all levels, as a way of fulfilling its chartered objective 'to develop and improve the knowledge, understanding and practice of the arts'. (See *The Arts Council and education: a policy statement* 1983) The Council has therefore encouraged all the organisations it funds to develop policies and programmes designed to involve more people in the arts, particularly those who would not normally consider that the arts had anything to offer them. The Council has also made special development funds available for education initiatives. The Regional Arts Associations (RAAs) are forging new links with education and are eager to work in partnership with other agencies in their areas.

Forms of collaboration

41. Projects undertaken by artists in educational establishments have included: specially devised performances; lecture demonstrations; residencies in particular institutions or communities, ranging in duration from a few days to several years; practical workshops; open rehearsals or company classes; talks, both formal and informal; commissioned projects over extended periods of time and less formal sharing of skills and facilities. Some of the most interesting and imaginative projects have been those which involve not simply a partnership between arts and education but several organisations or agencies. Some examples have been:

- A visual artist developing a relationship with a factory and a college and, through his/her work, forging links between each, stimulating new ways of thinking about the materials and product;
- A community arts group working with students and long-stay hospital patients, producing a drama based on the patients' ideas and perceptions;
- A local radio or television studio collaborating with a rock or jazz band, or a group of writers, and students making a programme using the editing and recording facilities of the studio.

There are many such potentially creative relationships which remain as yet unexplored and which the further education college is well-placed to foster.

The institutional ethos

42. The presence of strong arts teaching invariably produces more general benefits in respect of the total ethos of an institution, influencing areas of experience outside the formal curriculum. For instance, the physical environment of the college, the clubs and societies which support and promote arts activities, and the contacts with individuals and organisations involved in the arts all contribute to making the college a more interesting, lively and responsive environment.

Conclusion

43. Any curriculum committed to the general principle of education for life (see *SECTION ONE*), as distinct from the narrower conception of training to earn a living, will need the arts. The arts have unique roles in the development of the imagination, in the articulation of feeling, in the exploration of ideas and values and in the realisation of individual potential. For these and other reasons, we must provide for the whole range of artistic activities in our schools and colleges. We must encourage young people to create their own work, to give expression to personal thoughts and feelings in projects and compositions of their own. By acquiring performance skills we must encourage them to become interpreters of the works of others. In enhancing their aesthetic responses through creative activities in the arts we are engaging directly with students' feelings and perceptions. In doing so we are giving them access to modes of symbolic expression as old as humanity itself. Creative work in the arts is of crucial importance for education: in composition we compose ourselves; in creative activities we reshape our perceptions; in artistic perceptions we engage with the common, root experiences of humanity. If, as educators, we accept the task of helping young people to make their own way in the world, and their own contributions to the quality of daily life, education in and through the arts will always be an issue of central importance for all students and young people. This argument raises many practical questions of curriculum development, accreditation, staffing, staff development and other resources. We turn to some of these in the next section.

FROM LEARNING TO WORKING *Ex-students working in a fashion design company*

SKILLS INTO EMPLOYMENT *Using hi-tech editing equipment in a multi-media studio*

Introduction

44. We have discussed the need to promote new forms of teaching and learning in keeping with the changing roles of further education. In this section we consider ways of improving current provision, we focus on questions of validation and assessment and deal with practical matters of curriculum change and staff development.

Provision for the arts

45. The overall pattern of provision is extremely varied. The various arts disciplines are often not fully represented in one institution. There are also distinctions, largely related to their perceived vocational relevance, in the extent to which specialisms have developed within individual disciplines. In general it is difficult for students who are not on specialist courses to have any experience in the arts in further education.

46. Art and design are more common than other arts courses, with a frequent emphasis on specialisms in graphic design, general foundation and diagnostic courses. Full-time courses in music are not common; nor are there many full-time courses in drama. Dance is a relatively new area in post-16 education and, in spite of the potential interest, has been slow to develop. Integrated courses are rare and, where they exist, are sometimes due more to administrative convenience than a genuine concern with curriculum integration.

47. There are historical reasons for these deficiencies. Many colleges developed to provide training for specific industrial and commercial needs. In such institutions arts courses are usually offered as minority options and are often thought of as recreational. Levels of resources correspond to their relatively low status. Provision for the arts is more developed in sixth form and tertiary colleges, where vocational pressures are not such a dominant force. There are examples of faculties of creative or expressive arts, within which art, design, craft and technology courses are still more common than music, drama or writing.

Curriculum development

48. Curriculum development in FE depends substantially upon the recognition of appropriate course structures. The specialised course, which is contained within one department and draws all of its staffing and resources from the same source, may be inappropriate, and, in the context of the future needs, seem resistant to change. More broadly-based courses, often structured in modules or units, provide greater flexibility and can accommodate a wide range of identified needs. Such a model is dependent upon an appropriate matrix of course-based responsibilities provided by different specialist departments. It is a familiar and successful model in FHE and requires devolution of responsibilities to a course team.

49. Curriculum development within multidisciplinary programmes requires careful consideration of course objectives, and close monitoring of the effectiveness of provision in relation to student professional employment. For example, employment surveys research into successful students' vocational occupations can become a formal part of regular course monitoring and review. Different needs can be catered for in many ways, including different modes and levels of study, different learning strategies and changes in the course structure made directly in relation to locally identified needs.

Accreditation and assessment

50. Current developments at many levels of education propose more institutional autonomy. The dominance of externally set examination syllabuses is reducing. Moderation and validation procedures are allowing greater flexibility. At school and college level, responsibility to propose and present courses for approval is delegated to course teams, although there are evident restrictions where colleges have a servicing role, e.g. in relation to YTS. There is considerable freedom to develop new content, strategies and methodologies. Teachers and lecturers have increased responsibility for monitoring and maintaining standards. In the arts such developments have created a new climate in which established courses are being revised to meet new conditions. In many instances, lecturers and teachers have been required to describe what they were doing and, in the process, new ideas, issues and debate have been generated.

51. In all areas of education the current climate of accountability has focused attention upon the problems and processes of assessment. The nature of the arts means that there are difficulties in adopting common patterns of assessment. A fierce debate has focused upon secondary education with the advent of the GCSE and the development of national criteria, both general and specialised, for the new system.

52. The source of the problem lies in the notion that the arts should be 'a surprise, not a prediction' and the consequent difficulties of establishing precise criteria and, even more difficult, grade-related criteria. There is a substantial body of opinion which proposes that the arts cannot, or should not be assessed, but which accepts that they can be evaluated. The question then becomes not strictly one of assessment of the product but of the process by which it is produced. A distinction also has to be made between art and art education, in that art education is a process which, in common with all other educative processes, can be assessed, provided that the assessment objectives and criteria are appropriate.

53. The GCSE, which will affect many FE teachers, adopts the 'process model' and selects an appropriate mechanism for assessment from a number of alternatives which is called 'differentiation by outcomes'. This model requires students to respond to a 'neutral stimulus' i.e. neutral in respect of degrees of difficulty. The process of the response is assessed through objectives such as: the ability to sustain a chosen study from inception to completion; to make a personal response; to research, analyse and record information; to combine formal 'compositional' elements in a satisfactory manner etc. These methods of assessment have much in common with methods used in vocational preparation, such as CPVE, where a profile method of recording student achievement allows for the development of graded sets of educational objectives which students can aim for according to their rate of progress.

Staff development

54. The need for staff development in response to the demands on 'traditional' FE teachers in the 'New FE', and in vocational preparation in particular, is well documented.[5] The lack of staff development opportunities in the mainstream vocational areas is also well-known. The dominant modes of education in the system as a whole are still passive, cognitive and highly structured. The shift of emphasis to active learning implies the need for staff development in the different teaching/learning strategies and methodologies.

55. The staff development implications of these new approaches, which, though new to many FE colleges, have been practised in most arts workshops, studios and classrooms for many years, are considerable for the traditional subject teacher. This is not the place to develop the implications fully; the FEU publications *Teaching Skills* (1982) and *Common Core – Teaching and Learning* (1984) provide vocational preparation examples, but material more familiar to arts teachers and of great value to all will be found in the works of Dorothy Heathcote and Harold Rugg.[9] The introduction of arts-based activities across the curriculum may in addition draw on extra-curricular skills and interests of FE teachers, which, in a team-based staff development programme, may emerge and be incorporated into provision. The problem for many FE teachers is not that they are unaware of an alternative tradition, but that they do not consider it appropriate for their subject and their students. Arthur Koestler, attempting to bridge the gap between artists and scientists, said: 'Artists treat facts as stimuli for imagination, whereas scientists use imagination to co-ordinate facts'.[10] Any change of this sort to the basic orientation of one's subject may appear risky and dangerous to many teachers.

56. Because it involves a new way of seeing and cuts across existing practice, this sort of change will demand in-service training so that a teacher usually comfortable, in possession of the facts, and accustomed to formal teaching and a visible end product can feel easy working in a different way with students. This training will have to be process-orientated since creative development in the arts or any subject is a gradual process and consequently teacher and students must not feel pressurised into the need to present a glossy and immediate end product. Some important factors include:

- Devising strategies for introducing work other than direct transmission;
- Encouraging student interaction and decision making;
- Giving students more freedom to find other ways of solving problems;
- Engineering a variety of feedback techniques;
- Taking risks with material;
- Tolerating some ambiguity in class organisation to allow for different styles and speed of working;
- Agreeing on a system of measuring progress other than final product.

Such approaches release teachers from having to be always in the position of the one with the knowledge – they are free to share the learning process with the students and sometimes to be 'the one who needs to know', thus placing the 'mantle of the expert' on the students.

Conclusion

57. The implications are that change is not something to be feared or endured, but an opportunity to look critically at current provision and to seek improvement. Curriculum development will necessarily be influenced by national initiatives to encourage new course structures and will take account of the requirements of examination boards and other validating bodies. It will also require attention to particular local and individual needs. It will necessitate a reconsideration of relationships – between staff, between staff and students and between colleges, community and other organisations. It will involve creating opportunities for staff development to enable teachers to accommodate change in the organisation, methods and teaching of their courses. This document has argued that creative and arts activities have a necessary and important contribution to make to the expansion and enrichment of further education in meeting the challenges of a changing world.

References

1. See, most notably, Sir Keith Joseph's Sheffield speech and subsequent guidance to the School Curriculum Development Committee, quoted in D. Aspin: *Objectivity and Assessment in the Arts* (NAEA, St. Lukes, Exeter 1984).
2. For a further discussion of these issues see *Adult Unemployment and the Curriculum* FEU, 1985.
3. The CPVE proposals and handbook are available from: Joint Board for Pre-Vocational Education, 46 Britannia Street, London WC1X 9RG.
4. *Vocational Preparation* FEU, 1981.
5. The FEU's own work in this field includes *A Basis for Choice* (June 1979) *Vocational Preparation* (January 1981) and *Common Core – Teaching and Learning* (January 1984).
6. *The Certificate of Pre-Vocational Education – Consultative Document* JBVE, May 1984. p48.
7. But see, however, FEU/CPVE Project RP277 Creative Development in CPVE for some examples of what can be done (summarised in *Aspects of CPVE* FEU, 1986).
8. City and East London College carried out such a survey in 1984 and have produced a report based on the results.
9. Heathcote, D. *Collected Writings* Hutchinson, 1984.
10. Koestler, A. *Act of Creation* Hutchinson, 1976.

Appendix 1

Working Group Membership

Eileen Adams
Design Education Unit, Royal College of Art

Norman Binch
Staff Inspector for Art and Design, ILEA

Anne Cluysenaar
School of Education, Sheffield Polytechnic

Alan Murray
FEU, Chair

Geoffrey Podmore
Faculty of Science and Technology, Lancashire Polytechnic

Sue Robertson
Senior Education Officer, Arts Council

Ken Robinson
Director, SCDC Arts in Schools project

Malcolm Ross
School of Education, University of Exeter

Sue Simpson
Department of General Studies, South Thames College of Further Education

Iori Williams
Principal, Braintree College of Further Education

Appendix 2

Bibliography

Abbs, P.
Reclamations: essays on culture and the curriculum
(Heinemann, 1979)

Adkins, G.
The arts and adult education
(Advisory Council for Adult and Continuing Education, 1981)

Aesthetic development
Assessment of Performance Unit (DES, 1983)

Arts and the people
(Labour Party, 1980)

Bacon, W. (Ed)
Leisure and learning in the 1980s
(Leisure Studies Association, 1982)

A basis for choice
(FEU, 1982)

Beyond coping
(FEU/Longman, 1980)

Common core – teaching and learning
(FEU/Longman, 1984)

CPVE documents A-C & Tutors handbook
(JBVE, 1985)

Hargreaves, D.
Culture, curriculum and community
(Routledge and Kegan Paul, 1982)

Khan, N.
The arts Britain ignores
(Commission for Racial Equality, 1976)

Ree, H.
'Education and the arts' in *The aesthetic imperative*, Ross, M. (Ed)
(Pergamon, 1981)

Robinson, K. (Ed)
The arts and higher education
(Society for Research into Higher Education, 1982)

Robinson, K. (Ed)
The arts in schools
(Calouste Gulbenkian Foundation, 1982)

Ross, M. (Ed)
'The arts in education' in *Educational analysis* Vol. 5 no. 2
(Falmer Press, 1983)

Aims & Objectives from CPVE Document 'B' – Core Competences and Module Specifications

CREATIVE DEVELOPMENT

It is intended that the aims and objectives presented under this heading should be developed through an approved CPVE course and should enable students to acquire, practise and transfer their achievements within a variety of relevant and integrated activities.

MAIN AIM

For young people both to become aware of their own creativity and develop their powers of critical judgement by experiencing, originating and participating in a range of creative and expressive activities.

AIM 1: APPRECIATION OF CREATIVE PROCESSES

To undertake and explore creative and expressive activity so as to develop awareness of the range of creative processes and individual responses to them by:

1.1 Identifying and experiencing a range of creative products – simple products with a day-to-day (e.g household) function; products involving sophisticated modern technology and complex interaction with human beings in their use/realisation (e.g. car, motorbike, computer game).

1.2 Participating in a range of creative activities – contributing to group activity such as production of course newsheet, play, video film; redesigning or finding new use for a used object.

1.3 Experiencing and analysing a range of cultural activities and events – ethnic, community, popular, serious, ceremonial, religious, sporting; different cultural forms and media.

1.4 Expressing a view of the creative purpose of the product or activity and the extent to which this has been achieved.

1.5 Communicating to peers feelings aroused by products or activities, preferences and reasons for these preferences.

1.6 Comparing own responses with those of others, suggesting reasons for differences.

1.7 Identifying areas where there is lack of response and suggesting reasons for this.

1.8 Identifying creative abilities which are common to a variety of contexts, including work.

AIM 2: APPLICATION OF CREATIVE PROCESSES

To apply own creative and expressive skills to the practical world by:

2.1 Collecting and analysing a range of products reflecting own tastes and preferences.

2.2 Designing, planning and producing, as an individual and as a member of a group, a number of simple products with a specified purpose.

2.3 Participating in an expressive group activity.

2.4 Expressing own feelings through chosen expressive medium – writing, drama, dance, art.

AIM 3: DEVELOPING CRITICAL FACILITY

To develop ability to make critical judgements in expressive areas by:

3.1 Participating in events which demand involvement and commitment, and events from which participants are distanced.

3.2 Applying basic criteria for appraisal in aesthetic areas.

3.3 Participating in exercises which seek to evaluate the influence of the medium in which an activity or process is carried out on the message which it conveys.

3.4 Expressing a view of the creative purpose of identified events.

3.5 Justifying personal likes and dislikes of self and others.

3.6 Identifying the influences of own culture/ sub-culture on own forms of expression and creative activity.

3.7 Identifying contrasting influences on others of their own cultures.

3.8 Express reasoned views on cultures distanced from self by historical, social, ethnic and age differences.

Tutors and students should be aware that the objectives listed above may also apply to other core areas and that appropriate recognition should be given to their achievement.

Board of management

Chairman
J G Owen CBE, Chief Education Officer, Devon

Members
J W Ballard, Association of Principals of Colleges
Association of Colleges for Further and Higher Education
J A Barnes, Business and Technician Education Council
City and Guilds of London Institute
Royal Society of Arts
J A W Deboo OBE, Confederation of British Industry
R J Hartles CBE, Association of Metropolitan Authorities
D G Libby, Department of Education and Science
T P Melia HMI, Department of Education and Science
J Monks, Trades Union Congress
J O Morris, Association of County Councils
I Randall, Manpower Services Commission
L J Rees, Welsh Joint Education Committee
A F Warren, National Association of Teachers in
Further and Higher Education

Observers
Dr F D Duffin, Department of Education, Northern Ireland
J Howgego, Scottish Education Department
K McWilliams, School Curriculum Development Committee
P C Webb HMI, Welsh Office Education Department

Secretary
Jack Mansell, Chief Officer, Further Education Unit

Objectives

The objects for which **The Further Education Unit (FEU)** is established are to promote, encourage and develop the efficient provision of further education in the United Kingdom and for that purpose:
a) to review and evaluate the range of existing further education curricula and programmes and to identify overlap, duplication, deficiencies and inconsistencies therein;
b) to determine priorities for action to improve the provision of further education and to make recommendations as to how such improvements can be effected;
c) to carry out studies in further education and to support investigations of and experimentation in, and the development of further education curricula and to contribute to and assist in the evaluation of initiatives in further education;
d) to disseminate and publish information and to assist in the dissemination and publication of information about recommendations for and experiments and developments in further education.

A limited number of extra copies of this report are available from

Publications Despatch Centre,
Department of Education and Science,
Honeypot Lane, Canons Park,
Stanmore, Middlesex HA7 1AZ.